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THE THOMPSON READERS MANUAL

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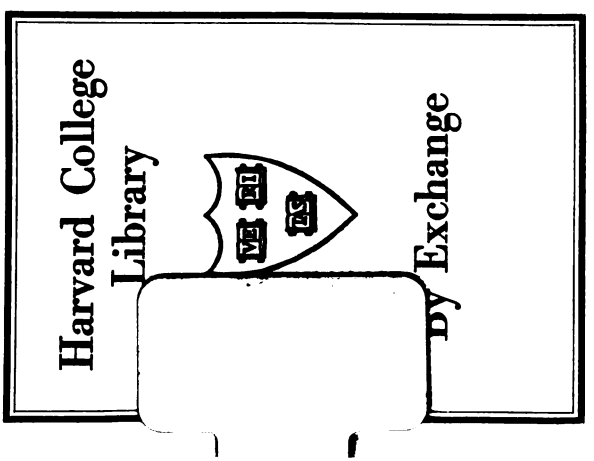

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THE THOMPSON READERS

MANUAL FOR TEACHERS

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INTRODUCTION

THIS manual is not based upon the assumption that the teacher needs to be directed in every detail of every lesson. It takes as its basis the belief that the teacher is the school and that her intelligent application of knowledge and principles is the only desirable procedure in any school. Therefore, the principles derived from the psychology and pedagogy of reading are stated as simply and as clearly as possible, and the incidental knowledge related to the various selections is also given. A few devices are suggested, but in general the invention of devices is left to the teacher. The Manual is for the teacher. A book on Word Building is in preparation. By the proper use of these, the pupil's progress may be greatly accelerated, but it should always be borne in mind that The Thompson Readers are so gradual in their grading and contain selections so interesting to children, and so attractively illustrated, that pupils will gain unusual facility in reading simply by reading without the assistance of any devices or formal methods. *Learn to read* as you *learned to talk* is the idea upon which they are based. *Devices* and *methods* will help the child to learn to talk, they will help him to learn to read; but they are not absolutely necessary in the learning of either.

The Manual will also be of service to normal school classes as a textbook. It gives in brief form a statement of the pedagogy of reading as largely a process of apperception.

THE THOMPSON READERS MANUAL

PART ONE — IN GENERAL

Although this series of readers can be used to teach children to read in connection with any method, yet it is planned according to certain definite principles and to use certain natural helps in making the pupil's progress more pleasant and more rapid.

The teacher, therefore, who uses *The Thompson Readers* should know what the authors had in mind, the aim, and the distinctive features of the series. They are in brief as follows, and will be explained in detail in the course of this manual.

AIMS

1. To teach the child *to see* and *to know* words and expressions by using the same mental processes that he has used in learning *to hear* and *to understand* them.
2. To develop power to name new words and to get their meanings.
3. To teach the child to use books as tools and to appreciate them as literature.

DISTINCTIVE FEATURES

1. Two books to a grade, with the possibility of reading three or four.

2. All material from literature — legend, myth, hero story, fairy tale, and rhyme — making contact with child life by beginning with nursery jingles.

3. Practically all new material, not found in other American readers.

4. Use of rhythm as a help in teaching word groups.

5. Use of parodies instead of drill sentences.

6. A gradation, through two books to the grade, unusually easy and regular, including graded words, graded word-groups and idioms, and graded thought.

7. Analytic-synthetic method in reading and in developing power to read. Analyzes reading matter into *natural* word groups, and these into words. Builds new expressions from both.

8. Word building — not extreme phonic or phonetic method. Analyzes words into the *largest* parts from which new words are built, and builds new words from these parts. Many systems analyze words into the *smallest* parts from which other words are built.

9. For both silent and oral reading.

10. Type and other mechanical features follow laws of hygiene of reading.

11. Based in all respects upon what has been established up to date in the psychology and pedagogy of reading.

12. May be used as a basal series or as supplementary readers.

MECHANICAL MAKE-UP

Experimental psychology has given us accurate data as to size of type, length of line, spacing, size of page, size of book, kind of paper, and other mechanical features best suited to each grade.

Book making has discovered how to make books that will stand the wear and tear of public school use, and at the same time be easy for children to handle, and attractive for them to look at and study.

Modern methods of illustrating have made possible the use of illustrations in line and color, the cost of which would have been prohibitive a few years ago.

No thought or expense has been spared in making *The Thompson Readers* the very best that science and industry have shown to be possible. Many of the stories in them are stories of animals, and are illustrated by the great English illustrator of Æsop and LaFontaine, Percy Billinghurst, probably without a peer among living artists in depicting animals. A study of the other illustrations will show that they are unusually effective and that there is a quality to them rarely found in school text books.

METHOD

Not too much, not too little — the golden mean.

Not fixed, rigid, formal, and logical; but flexible, and adaptable, and based upon psychological and pedagogical principles.

The method is *method reduced to its lowest terms*, and allows of any or all the additions and devices dear to the

hearts of many teachers, or, as others wish, permits the omission of all the cumbersome and unnecessary procedure, so often considered a vital part of teaching reading.

The method, which is the applying of principles in practice, is employed first of all in the making of the books. This will show itself in the unusual facility and pleasure with which beginners learn to read. Children who have read the first book will readily read the second without additional drill by means of other first books. From the second, the step to the third is just as easy and delightful.

The choice of the rhyme used as the first reading matter well illustrates the statement that the method of *The Thompson Readers* is applied first of all in the making of the books. In the choice of a jingle for the first selection, the following considerations were the chief guiding factors:

1. A humorous or semi-humorous jingle, very familiar to children.
2. A jingle about children with real names.
3. A jingle involving action and the play spirit.
4. A jingle with a decided, simple, regular rhythm of short-long, or long-short, preferably the first.
5. A jingle using words in the child's vocabulary.
6. A jingle whose metrical feet do not separate in the middle of words.
7. A jingle using words with a large number of different initial consonants.
8. A jingle whose words furnish a large number of common word parts.
9. A jingle in which nearly all the words contain letters

reaching above the line, or below the line, and in different arrangements.

That *Jack and Jill* meets the first five conditions is evident. In *The Thompson Readers* the word groups fixed by the rhythm are the first groups the child is taught to recognize, Jack′ — and Jill′ — went up′ — the hill′ — to get′ — a pail′ — of wat′er; — Jack′ — fell down′ — and broke′ — his crown′ — and Jill′ — came tum′bling — af′ter.

Every foot, except two, contains two complete words.

Again the first stanza alone uses as initial letters, ten out of the fifteen most used consonants; and employs nine of the commonest word parts, *ack, and, ill, ent, et, ail, own, oke, ame.* From these ten consonants and nine word parts, forty-eight words in the vocabulary of every child of five years of age can be built by simply placing the various consonants before the word parts.

Experiment has shown that words with letters reaching above or below the line are most easily recognized. If only one half of a line of ordinary reading can be seen, it is much easier to read the line by seeing the upper half. This is because of the letters projecting above the line. The words *a cow came over on a run* would be read just as easily by seeing either the upper or the lower half of the line, and the words are so much alike that beginners would find it difficult to distinguish them.

Notice that every word in the first stanza of *Jack and Jill* except two, *crown* and *came,* has letters projecting above the line, and many of them letters extending below the line. The words are therefore easily distinguished one from the other.

As reading is usually taught, two of *The Thompson Readers* will meet the requirements of a year or grade. Teachers are accustomed to having pupils read several first readers, several second readers, and often several third and fourth readers. This has been caused by the fact that in most series of readers, the step to the next higher book is too difficult and the pupil's progress has therefore been stopped in order to drill upon reading matter usually altogether too easy. *The Thompson Readers* are so carefully, easily, and evenly graded that the pupil will find no difficulty at any step in taking up the next higher book. Bright pupils, with thorough drill in word building, will be able, if given the opportunity, to read the first four books (the usual reading of the first two grades) in the first year. It has been done; and demonstrates clearly what can be accomplished by careful, easy, and even grading, and gradually developed power to name new words.

SELECTIONS

The selections are all of value in themselves. They are adapted to the pupils of the grades for which the books are prepared, and are of unusual interest to them, as has been determined by testing and from experimentation extending over twenty years. While they are taken from the world's classics, from folk-lore, hero story, myth, fable, and jingle, yet most of them are new to American school readers. This is a very important consideration in schools where from ten to twenty different readers are read during one year. Let the pupils read something new, instead of reading and re-reading the same old stories.

GRADING

The selections are graded with great care, graded in length, in difficulty of thought, in number and difficulty of new words, and, a new feature in school readers, in number and difficulty of word groups, especially idiomatic expressions. While the increase in difficulty is constant, it is almost imperceptible. The repetition of phrases and clauses, so characteristic of folk-stories, helps the pupil to become familiar with the new words, and in the higher books, with the new ideas, almost without conscious effort. There are no formal drill sentences. The rhymes and stories are chosen and introduced in such a sequence, that the new words grow naturally and easily from the words already known in printed form. The extreme care taken in this matter, and the successful manner in which the aim has been realized, distinguish *The Thompson Readers* from all other series using reading matter of literary merit.

THE TEACHING UNIT

All reading is a getting of sounds (words) from symbols. In oral reading, the words are spoken so others may get the thought from them; in silent reading, the words are spoken by the inner voice so that the reader may get the thought from them. Rarely if ever does a reader go directly from printed or written symbol to thought. The inner voice practically always speaks.

The true teaching unit in beginning reading is not the story, the sentence, the word, the letter, or the sound, but the word group which the eye and the voice in oral read-

ing and the inner speech of silent reading, isolates. These units vary with the character of the reading material, with rhythm, and with the author's style and thought. Experiment has proved that they are the units of oral and of silent reading. *The Thompson Readers* differ from other series using word groups as teaching units *in selecting these groups according to the mind action in reading.* This varies with the reading matter.

In reading a jingle, the inner speech jingles it just as the oral speech would jingle it, if it were read aloud. If the first selection is a jingle, as in *The Thompson Readers*, then the first teaching units are the metrical feet, the word groups that, by separation and proper emphasis, give the jingling effect. For illustration, in the jingle *Jack and Jill went up the hill, — up the hill* is usually given as a word group to be used as a teaching unit. In many cases *up the hill* would be a teaching unit, a natural word group, but in this jingle the accent makes *went up* one unit, and *the hill* another. One of the chief delights derived from reading poetry comes from the recognition in oral or in inner speech of these poetical word groups.

One of the most important problems in the proper teaching of reading is to make the correct analysis into word groups. *The Thompson Readers* are the first to do this and to recognize that in the jingle, the meter determines the word groups; the first to use rhythm as an aid in teaching children to recognize word groups and later, words.

PART TWO — METHOD

Alice Freeman Palmer used to tell a story of a little girl who was struggling over a school problem. "Let me help you," said Mrs. Palmer, and she showed the child how to do the problem. "Oh, I know how to do it!" cried the child. "It is the method our teacher wants, that I can't get."

Teaching reading, especially to beginners, is to-day so encumbered with method that the real aim is too often forgotten, or neglected. The reaction from no method of a few generations ago, to the too much method, or all method of to-day, is however human and inevitable. *The Thompson Readers* are designed to react again from this, and to hit as nearly as possible the golden mean, to give "nothing in extreme."

All are agreed that in learning to read, children should at the same time read something of interest to them, and something worth while rather than detached and scrappy drill sentences. How much of what children read should be read orally to others, and how much time and effort should be given to the making of fine oral readers, are questions upon which opinions differ. There is a general agreement that correct pronunciation and good enunciation should be insisted upon in oral reading as in all oral language. Speech defects should be attended to, wherever they occur and in whatever grade. Such work belongs, however, no more to reading than to language or to physical training.

In the minds of teachers, parents, and pupils, the teach-

ing of reading needs to be established as a simple natural process, rather than as one in which the slightest misstep or deviation from a carefully planned method will result disastrously.

The *Thompson* method of learning to read is based upon nature's word from word method of learning to talk, to understand words when *heard*, and to speak them. In reading, groups of words are to be recognized when *seen*, and then spoken.

The action of the eye and the visual image precede the final auditory image, but known auditory and visual images serve as effective means in guiding the eye. The pedagogy of reading must be based upon this fact. This simply means that images of words and parts of words that are already in the mind guide us, and sometimes wrongly, in getting new words.

That reading is a process of apperception has not been fully appreciated in teaching the subject. Truly we read with the knowledge we possess, with the experience we possess. The person who has read much gets from symbols instantly the words of his inner speech, but is quite as likely because of his facility and because of the suggestiveness of his old knowledge to get incorrect inner words from the printed symbols. No beginner would be likely at a glance to read *Bisque Receipts* for *Basque Deceits*. The cook who did so was a reader of much experience and read with what she was, with what she knew and felt. This apperception process must always be kept in mind in teaching reading.

In learning to speak, the child begins with the word, or his best attempt at uttering a word. He says papa, mama,

baby, boy, dog, etc., using single words before he uses phrases or sentences. He probably understands in the same way, judging the meaning of phrases or sentences heard, by key words, or single words, which he already understands. There can therefore be no objection to teaching single words separated from larger units to beginners in reading, or to their pointing them out when they are able to recognize them. This is not, however, reading in its true sense, but it may be used as the basis of word building. The printed words which the pupils first learn to recognize, by whatever means they do so, should be used as in learning to talk, to give them new words. The teacher's duty in teaching reading is to make words work for the pupil. They are the tools both must use, and like many tools to-day, may be combined and recombined, making new tools and still more new tools.

The *Thompson* method begins, not with the sentence or the word as the unit, but with groups of words, and in some cases single words, made distinct to the pupils as units by rhythm, *e.g. and Jill' — the hill' — to get'* — etc., are natural units from the jingle *Jack and Jill.* The metrical foot, then, which may occasionally be a single word, emphasized as a unit by rhythm, is the first reading unit in *The Thompson Readers*, because the first reading selection is a jingle. The word is the unit used in word building for gaining power to recognize new words (both by analysis and by synthesis). A clear distinction is made between these two processes, — reading and word building.

The Psychological Approach. — All learning is an extension of old knowledge or skill into new fields — an

adding of new facts, ideas, or powers, to those of a similar nature already possessed. The new is interesting only through old knowledge and old interests. Where the new touches the old in the most interesting way and leads to the best results, is the point of contact for teaching. The alphabet method of teaching reading was found wanting chiefly because its units were entirely new and therefore unrelated to old experiences and old knowledge.

The Old Knowledge. — What is the old knowledge and the old experience related to reading, which the beginner brings to school?

The old related knowledge and experiences is the ability to get certain thoughts upon *hearing* certain sounds, and to express certain thoughts by giving utterance to certain sounds — and the acquired experience in learning to do both, *i.e.* in learning to understand speech and to speak so as to be understood.

Most children also bring, as a part of their equipment of old related knowledge, a beginning of literature in the form of Mother Goose jingles, and sometimes also simple fairy tales and fables.

Here is the old knowledge and experience with which a point of contact must be made, and upon which as a groundwork the new knowledge and power, *i.e.* the ability to get certain thoughts upon *seeing* certain symbols, must be built.

The learning process through which the child has already passed in connection with *hearing*, he must go over now in connection with *seeing*. Oral expression commonly follows both.

The Point of Contact. — Hearing certain sounds, the child has learned to get certain thoughts. Similarly a puppy learns, in a few weeks, that when he hears the sound which we represent by *Laddie*, he is meant, or is wanted, and that that sound is his name. It is probable that he could be taught, although with much greater difficulty, to come when he saw the word *Laddie* in print. Such a learning process would be exactly similar to that through which the child must go, in learning to read silently. The puppy, however, recognizes, as far as we know, but few sounds or words, while the child beginning school already knows hundreds or even thousands.

Teachers are agreed that detached, unrelated symbols shall not be taught, for this is not the way in which the child has made his remarkable progress in learning to understand spoken language and to speak. At the very beginning, this was the case because of his little intellectual power, but long before coming to school, he has passed beyond this stage. The pupil's name, the name of the city or town in which he lives, the name of the school, the name of the teacher, and the names of the other pupils in the class would all be of interest to him, and his first steps in reading might be to learn to recognize such symbols; but such teaching would give him little, if any power to help himself to further knowledge in reading. That each step in learning should make the next step easier because of added power, is an educational axiom.

Are there any expressions aside from such as those referred to above, which the child has heard over and over, and which he can give in words, and which he likes to give

because he has found them interesting? If there are such, these are the words that he will be most interested to know when he sees them, as well as when he hears them. Later when he has gained power to get, without too great difficulty, new and interesting thoughts from collections of printed words, he will prefer to do this, but in the very beginning, the most natural and interesting point of contact is the jingle which he can already repeat or sing.

The Jingle. — Why is it that the first collection of words of any length that a child learns to repeat is the jingle? Simply because he loves rhythm; and the jingling rhythm, being the simplest and most marked of all rhythms, is the one that most appeals to him. In hearing and repeating the jingle, his ear and his tongue have caught the jingling feet and have divided the jingle, not into lines or sentences, but into phrases or combinations of words which we call feet. The child could not tell, many adults cannot, whether the first stanza of *Jack and Jill* contains four or six lines, or whether it is made up of two sentences or three, but any child can beat out the feet for you, the natural spoken units, even if he cannot count them.

The Teaching Unit. — Therefore, in the first lessons, which are simply lessons in recognizing the parts of a jingle by sight, so as to read the entire jingle from the printed symbols, the teaching units will be the metrical feet into which the jingle divides itself. In later lessons, and in the higher books, other word groups which are recognized as units in getting thought from the printed page, and also single words, will become the teaching units. Reading is here distinguished from word building and word study.

As has been said, the study of words and word formation for the purpose of gaining power to recognize new words, is not reading in its true sense. In teaching to read, it is however a very important factor, and should be begun very early. This subject will be treated in detail later in this manual.

Reading for Old Thoughts and Reading for New Thoughts. — A clear distinction must be made between the first reading of a jingle or other matter, the thought in which and the oral words in which are already familiar to the child, and the next step in reading, which is to get new thought or thoughts through the ability to recognize words.

For illustration of this second step, a child may be able to recognize and name the following words, — *a snake, a tree, climb, can.* Putting these words together in proper order, he may read, *A snake can climb a tree,* and get for himself an entirely new thought or new fact.

Jack and Jill, the first selection in *The Thompson Readers,* should be familiar and known verbatim by the pupil before he is asked to read it. He should get the thought and the rhythm when he hears the words *spoken,* and he should be able to give orally the words and the rhythm when asked to do so. The child's first step in reading, as just said, should be to recognize printed symbols representing oral words and thoughts already entirely familiar.

Later in his work, he will be asked to get new thoughts from printed symbols. This is more difficult and must be gradually led up to. *The Thompson Readers* take great care to make the distinction referred to above, and to lead

very gradually from the one step to the other. The familiar thoughts of the first jingle are expressed in a variety of ways, always using the words of the original jingle, *e.g.* *Jack and Jill went up the hill to get a pail of water,* is given a second time as *Jack and Jill went up the hill after a pail of water,* using *after* instead of *to get.* No new thought is introduced until the pupil has had sufficient drill on the words and groups of words which he is learning to recognize. This process would be deadening, absolutely without interest, if the drill were given in detached, inane sentences, as was formerly so commonly the case in first reading books, or if much drill were necessary. A very short drill is required to accomplish the purpose.

Parodies. — The authors of *The Thompson Readers* have provided for the drill by means of new jingles, parodies on the original jingle, which the child usually finds even more interesting than the original. The parody has always had a peculiar interest, even to adults. Experience has proved, as child psychology indicated, that children would find the unexpected, and to them unthought-of, variations of the original very delightful. The parodies do not mutilate or obscure the thought of the original jingle or change the actions of its characters. They cannot be criticized as giving pupils wrong ideas of Mother Goose characters.

Reading Units. — In reading, the sentence is not the unit, neither is the word the unit. Reading, whether oral or silent, grasps thought units usually larger than single words, but rarely as large as whole sentences. Of course, the word may at times be the reading unit, as in the first line of the following:

Break! break! break!
On thy cold gray stones, O Sea.

Here, in the first line, *break* is a natural unit of thought and of expression. So the sentence, if brief enough, may be the reading unit, as in the following:

And see! She stirs!
She starts! She moves! She seems to feel
The thrill of life along her keel.

Here the short sentences, *She stirs! She starts! She moves!* are natural units of thought and expression. While a sentence is a complete thought expressed in words, it is, in a highly developed and organized language, like English, usually, in contrast with the short sentences referred to above, made up of several smaller units, which are grasped by the mind both in analysis and synthesis, *i.e.* in getting the thought from the sentence in reading and in putting the thought into the sentence in composition.

The natural reading unit is a combination of words, usually a phrase, but not always a phrase in the commonly understood meaning of phrase. The length of the unit will depend upon the maturity and mental power of the mind that grasps it or uses it, and upon how often it is met. "How do you do" is as simple a unit as "Hello," both being used and understood as if they were single words. When language is put together in metrical or rhythmical form, the natural reading unit is the metrical foot, or a combination of metrical feet.

In "She seems to feel the thrill of life along her keel," the natural units are the six metrical feet of two syllables

each, with the accent on the second syllable, —"She seems′ — to feel′ — the thrill′ — of life′ — along′ — her keel′."

Many minds may however grasp two feet as a single unit, — "She seems′ to feel′ — the thrill′ of life′ — along′ her keel′", for in this line the thought and the poetical form are finely blended.

For the immature, or childish mind, however, the single foot would be the unit.

A jingle, as its very name suggests, subordinates the sense to the metrical or rhythmical form, and in hearing a jingle for the first time, the mind grasps the form rather than the sense. In fact, many familiar, childish jingles have no sense, *e.g. Eenie, meenie, meinie, mo.* Most nursery rhymes are chiefly jingle and not chiefly sense or thought. The child, on hearing the nursery rhyme, is attracted by the jingle, and learns to repeat the rhyme by means of the rhythm or jingle. When he hears it, and when he speaks it, he jingles it. Let him do the same when he reads it. Now *Jack and Jill* becomes,

Jack	went up	to get	
and Jill	the hill	a pail	of water.
Jack	and broke	and Jill	
fell down	his crown	came tumbling	after.
Up	and home	as fast	
Jack got	did trot	as he	could caper.
He went	to mend	with vinegar	
to bed	his head	and brown	paper.

Steps in Reading. — The psychology and pedagogy of reading have been much studied in the last twenty-five years, and many facts have been definitely established, among which, of first importance, is the order of processes in getting thought from the printed page, as follows:

1. The eye takes in, in ordinary reading, not single letters, or single words, but groups of words, forming these words by apperceptive processes, and not seeing each letter or each word as a separate unit.

2. Visual images are translated into auditory, *i.e.* seen groups become sounds, either spoken aloud, or by moving the lips, or in the inner speech. The exceptions to this are so rare as to be negligible.

3. The auditory images awaken meaning, and these meanings connected give connected thought.

The three steps may be well illustrated by an old " catch." The question is as to the pronunciation of bac-ka-che. The syllables are spelled one by one orally, and the listener is asked if the word is French, and if it is pronounced bac-ka-chē or bac-ka-chā. When divided correctly into syllables and spelled orally, or printed and perceived by the eye, the word is instantly pronounced correctly, back-ache. In each case, the three steps named above are followed in order.

The first process is an apperceiving process.

Characteristic parts of words are *perceived* by vision; and by the combining power of the mind, which often makes wrong combinations, and are then *apperceived* into thought units, which are then further combined by the same power of the mind into larger units of thought. As reading power

develops, the process tends to slur or omit details. When children were taught the alphabet, as the first step in learning to read, they were admonished to mind their p's and q's. Similarly to-day, they might be warned to mind their *ills* and *ells*, and their *ands* and *ends*. A gentleman interested in golf was looking over a pile of books, when he saw one entitled, as he thought, "The Golf World." Upon closer examination, however, it proved to be "The Gold Wolf." His eye had seen *Gol*, also *f*, *Wol* and *d* and the apperceiving power had done the combining incorrectly.

Jack and Jill went up the hill
To got a pail of water.
Jack fill down and broke his crown,
And Jell come tumbling after.

Many a practiced reader might go over this without at first noticing mistakes, carried along by the context and knowledge of the rhyme. But print it —

Jakk and Jith went up the Hihh

and the blunders would immediately be noticed by every reader, especially the terminal words, for the word parts *akk* and *ihh* are not common ones in English.

We read by groups of words, recognizing them by familiar consonants, combinations of consonants, and word parts.

With children beginning to read, even the order of letters seems at times unimportant. Every primary teacher can recall beginners who would combine from right to left as readily as from left to right, and call *em*, *me*, as readily as though the *m* were to the left of the *e*.

How to Read — The First Jingle. — Suggestions as to teaching the first jingle are given here somewhat in detail. The parodies and other jingles may be treated in a similar manner, or the teacher may plan her own approach and method. No one plan or method is to be considered as always the best.

Get acquainted with the children.

Talk to them — get them to talk.

Direct the talk to jingles they may know.

Let them repeat them.

Repeat them yourself, emphasizing the jingling rhythm.

Find out how many can repeat *Jack and Jill.*

Have each pupil say it, emphasizing the rhythm.

Repeat it in concert.

Clap hands at accents.

Stamp it, march it, sing it. Make it and its rhythm known and felt.

Print on the board (or use chart):

Jack	went up	to get	
and Jill	the hill	a pail	of water

Go over and over these units, pointing out each one as it is said, until every pupil can name any one of them.

The jingle has been separated by the teacher into its natural spoken units, and these have been printed on the board, if the chart is not provided.

The next step is to combine these units into new forms. Print as follows on the board (or use chart), and have pupils read and re-read them.

Jack	went up	to get	
and Jill	the hill	a pail	of water
Jack	to get	and Jill	to get
went up	a pail	went up	a pail
the hill	of water	the hill	of water
Jack	and Jill	to get	
went up	went up	a pail	of water
Jack	to get	and Jill	
went up	a pail	went up	to get
the hill	of water	the hill	Jack
Jack	went up	to get	
and Jill	the hill	a pail	of water
Jack	and Jill	to get	
went up	went up	a pail	
the hill	the hill	of water	
Jack	went up	a pail	
and Jill	to get	of water	
Jack	and Jill	the hill	a pail
went up	went up	to get	of water

The six jingling parts in the first three lines are now readily recognized and pronounced when seen in print.

Treat the next three lines in a similar way.

Print on the board (or use chart):

Jack	and broke	and Jill	
fell down	his crown	came tumbling	after

Go over and over these units, pointing out each one as it is said, until every pupil can name any one of them.

The next step, as before, is to combine these units into new forms. Print on the board (or use chart) as follows:

Jack	and broke	and Jill	
fell down	his crown	came tumbling	after
Jack	and Jill	Jack	Jill
fell down	fell down	came tumbling	came tumbling
Jack	and broke	and Jill	and broke
fell down	his crown	fell down	her crown
Jack		and Jill	
came tumbling	after	came tumbling	after
Jack	and broke	and Jill	
fell down	his crown	came tumbling	after

In these last combinations, the new word *her* is introduced, but in such a way that the pupils do not need to be told what the word is, for it can be only *her*. This is one of the best ways to introduce new words, when possible.

Now take all of the units, — Jack — and Jill — went up — the hill — to get — a pail — of water — fell down — and broke — his crown — came tumbling — after, — and make new combinations from them. Print on the board (or use chart) as follows, and have pupils read the new combinations.

Jack	and Jill	the pail	came tumbling
fell down	fell down	came tumbling	tumbling
the hill	the hill	after	after

Jack	and Jill	the pail	came tumbling
went up	fell down	came tumbling	tumbling
the hill	the hill	after	after

Jack	after	and Jill	after
went up	a pail	went up	a pail
the hill	of water	the hill	of water

Jack	his crown	and Jill	her crown
fell down	came tumbling	fell down	came tumbling
the hill	after	the hill	after

Jack	and Jill	after	
came tumbling	came tumbling	the pail	of water

Many new combinations may be made, all of them jingling and interesting to the children, who in a very short time will name all of the twelve units at sight.

The book may now be put into the hands of the pupils, who should be able to read easily through page 10.

Let the rhythm guide in the formation of word groups through the first eighteen pages of the first book. Do not be in a hurry to teach the recognition of single words. This will come of itself without drill or direct attempt at it.

On pages 19 and 20, the story of *Jack and Jill* is told, but this time not in jingling words. Now new word groups are formed as indicated by the lines, most of which contain two word groups.

On page 21, a new jingle is introduced. Let the pupils jingle it, and then teach the word groups as formed by the rhythm.

There was — an old lady —
Lived under — a hill
And if — she's not gone —
She lives — there still.

In the jingles all through the book, let the rhythm guide in the formation of the word groups. In the prose selections, sense and style must guide. Remember that the grouping in reading is as important as the phrasing in music.

Learning by Using. — The child is a living interrogation point. He comes to school eager to learn almost anything, but particularly to get the knowledge that he sees his elders constantly using, so that he may imitate them and use it. Therefore, teachers do not need to waste time and thought in planning how to motivate the reading lessons for beginners. That the best way to learn is by using should never be forgotten, however, for if what the child learns in the reading lesson is not used by him, he loses the mainspring of his motive, and his progress is greatly retarded.

Most deaf children are also dumb, and are usually dumb because of their deafness. Those who are dumb from birth, but not deaf, are much slower to understand speech, simply because they cannot use it.

It is sometimes thought that because pupils are constantly using, in their progress in reading, the words already learned, that they are using them in the sense referred to in the previous sentence. This is an error. They are using them only in the way that the dumb child uses them; after having learned them by hearing them, he recalls them readily upon hearing them anew. This is only impression,

and he cannot express them. If he could, he would learn to recognize impressions much more rapidly. So the reader after having learned to recognize words, recognizes them whenever he sees them. This is only impression. By using them *in expression corresponding to reading*, he will more rapidly *fix* his knowledge or power of recognition.

Some teachers also think that if the child uses in oral language the words he has learned *in reading*, he is using them *in corresponding expression*. This is also an error. If a child learns a new word in reading, a word new to his spoken vocabulary (of course such words should not come in the first reading lessons), and uses that word again and again, in oral language, it is true that he is learning by expression, but this is not the expression that corresponds to the impression made by printed or written words. *That expression comes only by using printed or written words to express thought that the child desires to express.*

By the very nature of the child, impression tends to react in expression. Thus the impression of the story tends to go out in dramatic expression, when the child cannot satisfactorily express it in words or in pictures. Dramatization has been carried to such an extent, however, that even five-year-old children seem to recognize how forced and artificial it is at times. Sometimes even first grade rooms will be supplied with typewriting machines or some other device, so that the pupils will from the beginning be able to use words and sentences they have learned to recognize in print, by expressing *in print* thoughts they wish to express. Handwriting is too slow, too difficult, and too uninteresting for the child of five or six years of age.

In the meantime, teachers must encourage and assist the children in every possible way; for after all, the aim of reading in the public school is not to make sponges, not chiefly to give power to absorb, but to give power to use words as tools.

This manual does not attempt to prescribe for every pupil and every teacher just how to deal with every lesson, and every phase of teaching reading. It seeks only to outline established principles and facts in the psychology and pedagogy of reading, leaving the matter of the everyday application of these to the teachers. Hence, very few devices are suggested. But it seems well to suggest here a device to enable pupils to use word groups which they are able to recognize, but which they cannot reproduce in printing or writing. Furnish the pupils, for seat work, the units of the jingle *Jack and Jill*, printed on separate cards. Now they will enjoy re-uniting them in known combinations or in new ones.

Units from other jingles may be used with them as follows:

There was	went up	to get	
an old lady	the hill	a pail	of water

Children learn to express themselves by reading, and they learn to read by expressing themselves by the use of the written or printed symbols. Learning to write and to spell must therefore go along side by side with reading. It would be well, as has been intimated above, if little children were not required to do too much writing, for this kind of work is better suited to the third grade and above, but in some

way they must use in expression the symbols from which they are getting impressions, *i.e.* learning to read. Teachers should invent devices to accomplish this end. Experiment has proved that even three-year-old children can use the typewriter to copy words and expressions, and that by doing this they learn to recognize them very much more quickly. One or two typewriting machines in each first grade room would work wonders, if properly used.

Indentation. — Indented lines are sometimes objected to because experiment has proved that skilled readers can read more rapidly and with less fatigue if the line is of even length. This does not apply to learners. The question of muscular fatigue of the eye, if the print is large enough and clear enough, is of no importance in the case of beginners. Nor, as some claim, are we teaching them something to unlearn by using indented lines. Much of adult reading, advertisements, tables, etc., is of a similar form.

PART THREE — INTERPRETATION

The teacher may tell the children the deeper meaning of the story when there is one, or may tell another story to illustrate it. Better still, let her get it from the children by talking it over. She may strengthen the impression of the lesson in many ways, among which dramatization and character depiction are of first importance.

For teachers who find dramatization, even of Mother Goose rhymes, desirable and helpful, the following suggestions are made for treating the various groups in Book One.

Interpretation — Book I

FIRST GROUP (Pages 5–20)

Dramatization.

Jack, a little boy	Nat, a little boy
Jill, a little girl	Nell, a little girl
a pail	an ox
a hill	a fox
a well	Jack's cap
a bed	Jill's hat
a bottle of vinegar	Town of Dover
brown paper	

Let the teacher tell the entire story before beginning reading in the book. The following steps may serve as a guide for telling and dramatizing the story.

1. The first trip to the well.
2. Taking care of the broken head.
3. Jack and Jill did not get the water.
4. The second trip — the lost cap and hat.

5. Jill runs to the well — Jack catches her.
6. Finding of the hat and cap — recovery of the pail.
7. Jack and Jill start for Dover, with water.
8. They see an ox and a fox.
9. Two other children, Nat and Nell, also go to the well, and fall and crack their crowns.
10. Another time, Jack and Jill try to take a jar of water to Dover.
11. Jack breaks it, and Jill sends it tumbling over.
12. These stories show the care little children must take, for they are apt to fall, to let things drop, to be frightened at oxen or foxes, etc.

SECOND GROUP (Pages 21–22)

Character Depiction. — Character depiction is often more effective than dramatization and is simpler and easier for the children. In many rhymes for children, there is no dramatic action, but the characters are clearly drawn. Do not try to force action into such rhymes but allow the children to represent the characters.

1. The old lady at the foot of the hill — leaning on a staff.
2. The bold laddie — working in the mill.
3. Red Robin up in a tree — singing "Cheer up, cheer up, cheerily."
4. The old woman on top of a hill — going to the well.

THIRD GROUP (Pages 23–24)

Four rhymes (Pages 23–24).

Each may be dramatized separately.

Work and Play are intended for character depiction.

REVIEW (Page 25).

FOURTH GROUP (Pages 27–29)

Counting by Action.—Let the children act out the characters as they are described in the rhymes. See if they can find out from their books what each one is to do, and after having done it, whether the number left each time is correct.

FIFTH GROUP (Pages 30–32)

Character Depiction Involving Many Characters.

1. The distracted old woman with many children.
2. The old woman alone with her cats, who drove away mice.
3. The cunning old fox in his den, and men trying to catch him.
4. The old lady not able to see very well. She cannot find her shoe, which is near her.

SIXTH GROUP (Page 33)

Counting Continued.

FABLE (Page 35).

This fable lends itself well to dramatization and to language work. As soon as the children get the idea that the grapes were really sweet and desirable, they will readily give stories that illustrate the idea. *Sour Grapes* is peculiarly a childish reaction. The stories on page 40 and page 52 may be told by the teacher at this time, and the children be given an opportunity to read them silently for seat work (without any help from the teacher) while she takes up the seventh group with the class in regular reading lessons.

SEVENTH GROUP (Pages 36–39)

Character Depiction. — The big boy in the corner — a fine boy at supper — a bad boy in the corner — a nice boy at dinner — a light-haired boy in a high chair — three black crows under a tree.

See if the children can find out from the book what each one is to say. Have each act out his rhyme, giving aloud what he is to say — the crows giving theirs in concert.

REVIEW (Pages 40–41).

Read page 40 orally. Also page 41.

EIGHTH GROUP (Pages 42–43)

Character Depiction. — The sleepy little boy. All of the characters in the seventh group, except the crows, may be included in depicting this group.

FABLE (Pages 45 and 55).

For dramatization and language. The power of flattery. Distinguish from good will and kindness.

NINTH GROUP (Pages 46 and 49)

Pussy cat, the queen, the mouse, puppy dog, little boy, pretty girl.

Pussy cat, a chair, toys, drums, the man with the bear, a doll house, and doll chair.

These jingles illustrate the truth that we see with what we are. In the big city, where so many things were to be seen, each one saw what appealed to him.

Pussy Cat saw a mouse.

Puppy Dog saw a cat.

Little Boy saw toys and drums and a man with a bear.

Pretty Girl saw a doll house and a doll chair.

These are the things they saw in the great city of London where the queen lived. What would the teacher have seen?

REVIEW (Pages 53–54).

TENTH GROUP (Pages 57–62)

Character Depiction and Dramatization. — A fox, a goat, and a wolf at the well.

The cunning fox, the duped goat, the wise wolf, and the fox's punishment may be depicted and dramatized.

REVIEW (Pages 63–69).

The thought brought out here is that boys should act less selfishly than animals.

ELEVENTH GROUP (Pages 71–73)

Dramatize the pulling of the chestnuts out of the fire, and show how some boys are as selfish as animals.

REVIEW (Pages 74–79).

Dramatize. *The pet dog and the donkey* teaches that one should be content in the place for which nature fits him.

TWELFTH GROUP (Pages 84–88)

The quarrel between the frog and the mouse, and the battle between the birds and the beasts, with the bat as a coward, may be dramatized. These stories teach the foolishness of quarreling and the disgrace of being a coward when war is necessary.

REVIEW (Pages 89–96).

The goat and the wolf show presence of mind in the face of danger. Many good stories for children illustrate this.

THIRTEENTH GROUP (Pages 97–103)

Dramatize and depict the characters of the farm fowl and the cunning fox. This story has been used for generations to illustrate the easy way in which a cunning rascal can prey upon simple, thoughtless people. Because an acorn fell on simple Chicken-licken's head, she thought the sky had fallen. Hen-pen and the others agreed with her, and they all thought it was a matter important enough to take before the king. The cunning rascal in the form of the fox leads them away for his own ends. Many other folk stories illustrate this same truth, but few as simply and as well as Chicken-licken.

FOURTEENTH GROUP (Pages 104–110)

The wind, a force felt but unseen, is of keen interest to children. There are many simple but beautiful poems about it, that the teacher may recite to the children.

Dramatize the *North Wind and the Sun.*

Commanding force contrasted with gentle persuasion. Make the pupils feel and understand the contrast. Illustrate by telling them about the saxifrage.

REVIEW (Page 111).

FIFTEENTH GROUP (Pages 113–121)

Depict the characters of the cat, the fox, the lion, and the mouse. Compare them and dramatize them.

The fable teaches that one sure thing is better than a thousand not sure, that familiarity breeds contempt, and that the most humble may help the greatest.

SIXTEENTH GROUP (Pages 122–125)

These jingles are exercises in reading-units, *i.e.* word-groups. Recombine the units to make new jingles. Depict the characters and dramatize.

The obvious lessons of the fables should not be dwelt upon to such an extent that they become distasteful to the children. The teacher should be sure, however, that the pupils understand them.

Interpretation — Book II

The first twenty-one pages of Book Two are devoted to review of Book One, to calling to mind characters to be introduced in Book Two, and to jingles. All or any of the characters may be acted by the children.

The Most Beautiful Animal (Pages 23–30)

" Handsome is as handsome does." Each one saw beauty with what he was, what he felt and knew.

Finger Plays (Pages 37–39)

After reading, these should be repeated, using the fingers. Have pupils give other finger play rhymes.

The Man Who Knew Everything (Pages 45–51)

Children " want to know." This selection is intended to give them a clearer idea than they usually have of the limits of man's knowledge and at the same time to give them a few valuable bits of information.

Kindness and Praise (Pages 57–61)

Introducing a classic incident from Mark Twain and recalling many lessons taught by the fables in Book One.

Helping the Goodman (Pages 65–81)

The weakness of always waiting for some one else. Lack of initiative. A valuable lesson for children. Have the pupils notice that the goodman did not wait for some one else, but, after he had called out, went ahead and fixed the cart himself.

Greedy Tom (Pages 87–88)

The lesson of this story will be perfectly clear to the pupils, but it should be further illustrated by both teacher and pupils.

The Pitfall (Pages 91–101)

How man has conquered the animals, using them against themselves. How curiosity gets caught.

The Hogshead (Pages 104–131)

Gossip. How a story grows. Read to the pupils Saxe's poem of the Black Crows, or tell them another story to illustrate the thought. This is an excellent story to dramatize and to read in the form of a dialogue.

The Selfish Little Woman (Pages 132–145)

The punishment of selfishness which is through the change within yourself. This story may be connected with Greedy Tom, and the children made to understand how selfishness punishes by its effect upon the one who is selfish. A good story to dramatize.

The Wounded Cock (Pages 146–158)

An Italian folk story used to teach mutual dependence and how every little action of our lives involves nearly every one else. A splendid lesson made terribly impressive by the Great War. Have the pupils notice that the cock did not get the things he wanted until he had made his presence known. He had to make himself felt in his world before he got others to serve him. A fine story to dramatize.

Interpretation — Book III

The Horse Going to War (Pages 7 and 8)

The *glory* of war is in imagination, its *horror* is real. The donkey, not having imagination, was not influenced by dreams of glory.

The Happiest Person in the Kingdom (Pages 9–25)

A fine story to dramatize or to read in the form of a dialogue. The lessons taught are evident.

The Three Pigs (Pages 28–41)

Meeting and overcoming the dangers of life by proper preparation.

The Four Seasons (Pages 44–78)

Summer may be in the heart no matter where one is, even in the winter woods. Mary caught the sunshine and got violets and strawberries even in winter. We do the same in our greenhouses. Catch, keep, and use the sunshine. An ever popular folk story from Charles Perrault, loved for the beautiful lesson it teaches.

The Hare and the Tortoise (Pages 81–83)

Better slow and sure than swift and unreliable. Illustrate by other stories.

The Lion Going to War (Pages 88–121)

The animal world and the characteristics of many of the animals. Why they have failed and been conquered by man. Make clear to the pupils.

The Discontented Queen (Pages 124–135)

We never know the value of a thing until we have lost it. Most people have to learn this truth by experience. Help children to learn it as far as possible from this story.

How Mary Tended the Door (Pages 142–147)

A child's mistakes and her realization and cheerful acceptance of them. An excellent story for dramatization.

The Dog in the Manger (Pages 148–150)

One of Æsop's fables most commonly quoted. Have pupils illustrate with stories from their own experience.

The Discontented Tree (Pages 151–160)

Each one is by nature fitted for his place. Not to change to some different kind of thing but to grow and develop is our duty. This lesson can be made clear and simple to children.

Osborn's Pipe (Pages 171–179)

The reward of a good deed.

The Pied Piper of Hamelin (Pages 180–192)

The punishment of wrong doing.

Interpretation — Book IV

The Donkey Eating Thistles (Page 1)

This fable presents to the child in simple form the truth that all that grows is of use to some form of life. The teacher should develop the thought and illustrate it more fully.

Little Sunbeams (Page 3)

The desirability of being at work bright and early — up with the sun. One result of the Great War may be a general movement for sunlight saving.

The Crab and the Monkey (Page 11)

A Japanese tale showing superiority of mental alertness over bodily skill and power.

The Dog and the Shadow and the other five of Æsop's Fables in Book IV teach lessons that will be perfectly plain to the pupils. Illustrate them by other stories.

Why the Mole is Blind (Page 18)

This is an Indian legend that teaches how the weaker one may accomplish more than the stronger, if he is willing to sacrifice more.

Long Legs, Long Arms, and Sharp Eyes (Page 28)

A legend of the Rhine. The speed of Long Legs, the reach of Long Arms, and the power of sight of Sharp Eyes have all been given to man by modern science and invention, so that it might be possible to do what Hans did with the help of his friends.

Good Deeds Are Sometimes Forgotten (Page 45)

A German legend in which the dragon advances the German idea that necessity justifies any action. Brute force is, however, overcome by intellect.

The Father of the House (Page 59)

A legend of the Rhine which illustrates the modern theory of evolution — that all things come from things less developed.

Tit for Tat (Page 69)

A battle of wits. Note that the smell of the frying eels was a real satisfaction and that the sound of the money was also very real and satisfying to the miser.

Goods Deeds Not Forgotten (Page 80)

A little girl saved by the good habits her mother had taught her.

Another Ugly Duckling (Page 101)

An application of the truth of Andersen's famous story, which should be told to the children if they have not read it.

A Beautiful Surprise (Page 105)

A fanciful story calling attention to the coloring of some of our common birds and teaching that by giving they became more beautiful, and made every one happier.

How An Old King Became Young Again (Page 118)

This is a European folk story. Legends about the Water of Youth are found in the lore of almost every race. This

story teaches that it was the kindness to the stranger, and the love and devotion of his son, which made the king young again. The other sons did not become young again when they drank the water, because they had not been kind to their father or to the stranger, and had received nothing from him in return.

The Shoemaker (Page 148)

A Lorraine folk story. The story of a man, strong in body, mind, and soul. Ability to think shown all through the story but particularly in the division of the meat; courage and strength of body in the fight with the lion; great soul in not waiting for the reward, but in doing good for its own sake. A splendid ideal to put before young children.

The Golden Treasure (Page 165)

A story of unusual interest to children, full of nature lore and of the spirit of nature. The teacher should see that the pupils understand and appreciate the characteristics of the birds and animals as they are described.

The Great War has proved that wheat is really The Golden Treasure.

The Easter Rabbit (Page 204)

A child's dream as told by Richard Baumbach. Tell the pupils the legend of the Easter Rabbit and her seven little ones.

PART FOUR — WORD BUILDING

Even the youngest child in school can analyze to a certain extent and likes to analyze. Because of this fondness for analysis he pulls his playthings to pieces to see how they are made. He has, however, less power of synthesis, although in his feeble way he attempts it constantly, for he enjoys this also. In learning to recognize new words from old, the child must, under the teacher's direction, first analyze, and then synthesize — he must take apart what he already has in his possession, *i.e.* the words he is able to recognize, and must rebuild the parts into new words which he will be able to name for himself. The process is the same as that in taking blocks or toy steel girders apart to rebuild them into new structures. Thus has the child learned to understand and to speak — so should he learn to read.

As the basis for this work, the Mother Goose rhyme is probably the best. It is a short unit and most children can repeat it or readily learn to repeat it. *Jack and Jill* has been chosen as the first unit in Book One of *The Thompson Readers* because of its familiarity, its appeal to children, its jingling division into simple and common word-groups, and because it gives at once in the first stanza a vocabulary of twenty-one common words from which, by word building of the simplest and easiest kind, forty-eight additional words can be named by the pupil beginning to read. It is not necessary that he should do all the word building before going on to read the parodies. These may be read

and words in them named as an alternative to the exercises in word building. Teachers find it wise with some children to allow them to commit to memory some of the first parodies and after being able to repeat them, then to point out and name the separate words. Each teacher will use the method she finds most successful with her children. If, however, independent power to name new words is to be acquired, the pupil must be given constant drill in word building. Children invariably enjoy this because it appeals to child nature and gives the child a power to do, acquired by doing.

The child has memorized the first three lines of *Jack and Jill.*

Jack and Jill
Went up the hill
To get a pail of water.

He has read them and re-read them from the printed words until he is able to point out any word on the printed page or on the blackboard.

Put on the blackboard *and* and *hill.* Then write or print *h-ill* with a space between the first letter and the rest of the word. Cover the first letter and see if any pupil can tell you what *ill* says, or have the pupils say *h-ill,* making a pause after the first letter. Then have them sound the first letter only. It is the sound Jack made when he was out of breath from running up the hill, h! h! h! h!

Now have them sound *h-and* and then give the two sounds with no pause between them, *hand.* Use both *h* and *H.*

The pupil has built his first word. Proceed as indicated on the following pages. Remember it is as easy or easier for a pupil to pause before the last letter of a word as after the first. *E.g.* u-p, or p-ail.

Each of the following pages, through page 64, is intended for one blackboard exercise, and illustrates word building, based upon the consonants and word-parts in the jingle *Jack and Jill.* Similar exercises should be given with other word-parts as they are introduced. A list of them in order of introduction, with the families derived from them, is added for the convenience of teachers.

Note to Teachers. — Attention has been called to the fact that word-building and reading are distinct processes, and should be kept separate with beginners in reading. The new words in each reading lesson should be developed as far as possible before the lesson is given to the pupil to read. In The Thompson Readers nearly all words can be so developed. This manual gives only suggestions for the first lessons, leaving the details of word development for the book on Word-building, which is intended for use by the first grade pupil. Each pupil should have a copy, and should be taught to use it independently for seat work preceding the reading lesson. Of course at the beginning the pupil can use it only in class under the careful direction of the teacher. He will soon be able, however, to use it more or less independently.

The pupil's book of Word-building develops each new word (with few exceptions which must be learned as memory words) as a preparation for the coming reading lesson.

Flash cards and other helpful material may also be obtained from the publishers, or may be prepared by the teacher.

Jack and Jill
Went up the hill
To get a pail of water.

and	hill	h-ill	
h-ill	h-and	hand	
ill	hill	ill	
and	hand	and	
h-ill	h	ill	
h-and	h	and	
and	Hand	ill	Hill
h	H	h	H

To THE TEACHER. The pupil should be able to name at sight and without the slightest hesitation the words in the first three lines of the jingle as given above.

Read across the page.

Jack and Jill
Went up the hill
To get a pail of water.

up	pail	p-ail
p-ail	p-up	pup
hill	h-ill	ill
ill	p-ill	pill
pail	p-ail	ail
ail	h-ail	hail
hail	ail	pail

and Hand ill Hill Pill

up Pup ail Pail Hail

P h p h

Jack and Jill
Went up the hill
To get a pail of water.

To	T-o	to	t-o
get	ge-t	ge-t	get
pail	p-ail	t-ail	tail
hill	h-ill	t-ill	till
t-ail	tail	t-ill	till
went	w-ent	ent	went
h-ill	ill	w-ill	will
t-ail	ail	w-ail	wail
went	w-ent	t-ent	tent
h H	p P	t T	w W

Jack and Jill
Went up the hill
To get a pail of water.

Jill	J-ill	Jack	J-ack
hill	h-ill	h-ack	hack
up	u-p	p-ack	pack
to	t-o	t-ack	tack
get	g-et	p-et	pet
went	w-ent	w-et	wet
Jill	J-ill	j-et	jet
pail	p-ail	j-ail	jail

p	t	w	h	j	g	G
up	ail	ent	ill	ack	et	and

Jack and Jill
Went up the hill
To get a pail of water.

pail	pai-l	l-and	land
get	g-et	l-et	let
Jack	J-ack	l-ack	lack
went	w-ent	l-ent	lent
h	p	t	w
H	P	T	W
j	g	l	j
J	G	L	J
and	ill	up	ail
ent	ack	et	ent

and	ill	ail
hand	hill	pail
land	Jill	hail
	pill	tail
hack	till	wail
pack	will	jail
tack	gill	
lack		pet
	went	wet
up	tent	jet
pup	lent	let

Read vertically.

Jack fell down
And broke his crown
And Jill came tumbling after.

fell	f-ell	Fell
to	t-ell	tell
went	w-ell	well
ill	f-ill	fill
ail	f-ail	fail
c-ame	c-up	cup
to	t-ame	tame
get	g-ame	game
land	l-ame	lame

f F c C

Read across the page.

Jack fell down
And broke his crown
And Jill came tumbling after.

d-own	crown	cr-own
to	t-own	town
get	g-own	gown
went	d-ent	dent
Jack	cr-ack	crack
dow-n	Down	dow-n
ail	n-ail	nail
get	n-et	Net
came	n-ame	name

d D n N

Jack fell down
And broke his crown
And Jill came tumbling after.

broke	br-oke	broke
pail	p-oke	poke
went	w-oke	woke
a	woke	awoke
Jack	j-oke	joke
br-oke	br-and	brand
d-own	br-own	brown
fell	f-ell	fell
d-ell	dell	down
ill	d-ill	dill

Jack fell down
And broke his crown
And Jill came tumbling after.

pail	pails	pail-s
and	s-and	sand
ill	s-ill	sill
up	s-up	sup
ail	s-ail	sail
went	s-ent	sent
Jack	s-ack	sack
get	s-et	set
fell	s-ell	sell
came	s-ame	same

h p t w

H P T W

j g l j

J G L J

and ill up ail

ent ack et and

f c d n s

F C D N S

br cr br cr

ell own oke ame

and	ill	ail
hand	hill	pail
land	Jill	hail
sand	pill	tail
brand	till	wail
	will	jail
up	gill	fail
pup	fill	sail
cup	dill	nail
sup	sill	s-nail
cups	hills	snail

Read vertically.

Jack	went	get	fell
hack	tent	pet	tell
pack	lent	wet	well
tack	dent	jet	sell
lack	sent	let	sells
sack		net	
crack	broke	set	came
cracks	poke	sets	same
	joke		tame
down	jokes	down	lame
town	woke	crown	game
gown	awoke	brown	name

Up Jack got
And home did trot
As fast as he could caper.

got	l-and	c-ame	trot
g-ot	l-ot	cot	tr-ot
h-ill	lot	J-ack	tr-ill
h-ot	d-own	jot	trill
hot	d-ot		tr-ack
p-ail	dot	c-ould	track
p-ot	dow-n	w-ent	
pot	n-ot	w-ould	caper
spot	not	would	paper

Read vertically.

Up Jack got
And home did trot
As fast as he could caper.

did	fast	pill	tack
d-id	f-ast	s-pill	s-tack
h-ill	p-ail	spill	stack
h-id	p-ast	will	lack
hid	past	s-will	s-lack
l-and	l-and	swill	slack
l-id	l-ast	well	poke
lid	last	s-well	s-poke
s-lid	c-ame	swell	spoke
slid	cast	tacks	stacks

He went to bed
To mend his head
With vinegar and brown paper.

bed	dow-n	b-ent	vinegar
b-ed	N-ed	bent	v-inegar
w-ent	Ned	b-ack	v-ail
w-ed	f-ell	back	vail
wed	f-ed	b-et	went
l-and	fed	bet	w-ent
l-ed	b-ed	b-ell	v-ent
led	b-and	bell	vent
s-led	band	b-id	Vinegar
sled	bill	bid	bands

He went to bed
To mend his head
With vinegar and brown paper.

mend	s-ell	p-ail	head
m-end	s-end	m-ail	h-ead
t-o	send	mail	l-and
t-end	sends	g-et	lead
tend	b-ed	m-et	d-own
tends	b-end	met	d-ead
land	bend	f-ast	dead
l-end	m-end	m-ast	br-oke
lend	m-ill	mast	br-ead
lends	mill	Mend	bread

trot	r-ent	broke	bed
trots	rent	br-oke	b-ed
t-rot	crack	b-roke	r-ed
rot	cracks	roke	red
r-ot	cr-ack	r-oke	mend
r-ill	c-rack	broke	m-end
rill	rack	crown	mend
p-ail	r-id	c-rown	head
r-ail	rid	cr-own	h-ead
rail	r-ead	br-own	r-ead
rails	read	brown	read
R	r	R	r

water	caper	paper
er	er	er
h-er	her	h-er
pack	pack-er	packer
crack	crack-er	cracker
sand	sand-er	sander
brown	brown-er	browner
sell	sell-er	seller
jail	jail-er	jailer
fill	fill-er	filler
tell	tell-er	teller

Read across the page.

tumbling	s-tumbling	stumbling
ing	ing	ing
wing	sing	ring
sand	sand-ing	sanding
sing	sing-ing	singing
ring	ring-ing	ringing
fill	fill-ing	filling
sail	sail-ing	sailing
tell	tell-ing	telling
end	end-ing	ending
send	send-ing	sending
sell	sell-ing	selling

WORD-PARTS — BOOK ONE

1. Jack–ack. 2. and. 3. Jill–ill. 4. went–ent. 5. up. 6. get–et. 7. pail–ail. 8. fell–ell. 9. down–own. 10. broke–oke. 11. came–ame. 12. got–ot. 13. did–id. 14. fast–ast. 15. he–e. 16. bed–ed. 17. mend–end. 18. head–ead. 19. out. 20. so–o. 21. cap–ap. 22. at. 23. ran–an. 24. but–ut. 25. way–ay. 26. going–ing. 27. found–ound. 28. before–ore. 29. saw–aw. 30. take–ake. 31. jar–ar. 32. it. 33. top–op. 34. in. 35. then–en. 36. old. 37. tree–ee. 38. flew–ew. 39. mile–ile. 40. Bob–ob. 41. ride–ide. 42. cheek–eek. 43. all. 44. Kate–ate. 45. meet–eet. 46. ice. 47. them–em. 48. crow–ow. 49. stone–one. 50. sun–un. 51. had–ad. 52. trick–ick. 53. fear–ear. 54. find–ind. 55. five–ive. 56. sum–um. 57. corn–orn. 58. steal–eal. 59. farm–arm. 60. sour–our. 61. grape–ape. 62. like–ike. 63. must–ust. 64. jump–ump. 65. eat. 66. pie–ie. 67. stuck–uck. 68. big–ig. 69. am. 70. fine–ine. 71. light–ight. 72. hair–air. 73. high–igh. 74. queer–eer. 75. knock–ock. 76. good–ood. 77. sleep–eep. 78. blue–ue. 79. cow–ow. 80. sang–ang. 81. queen–een. 82. dog–og. 83. bear–ear. 84. coat–oat. 85. reach–each. 86. long–ong. 87. brought–ought. 88. rope–ope. 89. my–y. 90. took–ook. 91. ask. 92. bare–are. 93. him–im. 94. soon–oon. 95. sea–ea. 96. chest–est. 97. roast–oast. 98. fire–ire. 99. burn–urn. 100. hard–ard. 101. scratch–atch. 102. face–ace. 103. road–oad. 104. white–ite. 105. whip–ip. 106. drove–

ove. 107. beast–east. 108. fur–ur. 109. dance–ance. 110. time–ime. 111. made–ade. 112. read–ead. 113. rain–ain. 114. cloak–oak. 115. think–ink. 116. felt–elt. 117. save–ave. 118. afraid–aid. 119. bark–ark. 120. dish–ish. 121. plant–ant. 122. hung–ung.

WORD-PARTS — BOOK TWO

123. sale–ale. 124. wife–ife. 125. lean–ean. 126. thrush–ush. 127. dove–ove. 128. wait–ait. 129. greed–eed. 130. sniff–iff. 131. most–ost. 132. owl. 133. mane––ane. 134. stripe–ipe. 135. gloss–oss. 136. trunk–unk. 137. neck–eck. 138. taste–aste. 139. shoot–oot. 140. hunt–unt. 141. those–ose. 142. kiss–iss. 143. room–oom. 144. speak–eak. 145. cart–art. 146. grass–ass. 147. edge. 148. kitchen–itch. 149. dug–ug. 150. hole–ole. 151. heel–eel. 152. crawl–awl. 153. stoop–oop. 154. twist–ist. 155. grab–ab. 156. stuff–uff. 157. foolish–fool. 158. change–ange. 159. dress–ess.

WORD FAMILIES—BOOK ONE

1
Jack
back
hack
lack
Mack
pack
rack
sack
tack
black
crack
knack
quack
slack
smack
track
whack

2
and
band
hand
land
sand
bland
gland
grand
stand
strand

3
ill
bill
dill
fill
gill
hill
Jill
kill
mill
pill
rill
sill
till
will
chill
drill
frill
quill
skill
spill
still
swill
trill
shrill
thrill

4
went
bent
cent
dent
lent
rent
sent
tent
vent
scent
spent

5
up
cup
pup
sup

6
get
bet
jet
let
met
net
pet
set
wet
yet
fret

7
pail
bail
fail
hail
jail
mail
nail
rail
sail
tail
wail
frail
grail
quail
snail
trail

8
fell
ell
bell
cell
dell
jell
Nell
sell
tell
well
yell
dwell
quell
shell
smell
spell
swell

9
down
gown
town
brown
clown
crown
drown
frown

10
broke
coke
joke
poke
woke
yoke
choke
smoke
spoke
stroke

11
came
dame
fame
game
lame
name
same
tame
blame
flame
frame
shame

12
got
cot
dot
hot
jot
lot
not
rot
pot
tot
blot
clot
knot
plot
shot
slot
spot
trot

13
did
bid
hid
kid
lid
rid
skid
slid

14
fast
cast
last
mast
past
vast
blast

15
he
be
me
we
shé

16
bed
fed
led
Ned
red
Ted
wed
bled
fled
Fred
shed
sled

17
mend
end
bend
lend
send
tend
blend
spend

18
head
dead
lead
read
bread
dread
tread
thread

19
out
pout
scout
shout
snout
spout
stout
trout

20
so
go
lo
no
fro
ago

21
cap
gap
lap
map
nap
rap
sap
tap
clap
chap
flap
slap
snap
trap
wrap
scrap
strap

22

at
bat
cat
fat
hat
mat
Nat
pat
rat
sat
tat
vat
chat
flat
slat
spat
sprat

23

ran
can
Dan
fan
man
Nan
pan
tan
bran
plan
scan
span
than

24

but
cut
hut
nut
rut
shut
smut
strut

25

way
bay
day
gay
hay
jay
lay
may
pay
ray
say
bray
clay
fray
gray
play
pray
slay
stay
sway
tray
spray
stray

26

going

All participles ending in "ing" and —

ding
king
ring
sing
wing
bring
cling
fling
sling
sting
swing
thing
wring
spring
string

27

found
bound
hound
mound
pound
round
sound
wound
ground

28

before
bore
core
more
pore
sore
tore
wore
score
shore
snore
store
swore

29

saw
caw
haw
jaw
law
paw
raw
claw
draw
flaw
gnaw
thaw
straw

30

take
bake
cake
lake
make
rake
sake
wake
drake
flake
quake
shake
slake
snake
stake

31

jar
bar
car
far
mar
tar
scar
star

32

it
bit
fit
hit
lit
pit
sit
wit
grit
knit
quit
slit
spit
split

33

top
hop
mop
pop
sop
chop
crop
drop
shop
slop
stop

34

in
bin
din
fin
pin
sin
tin
win
chin
grin
shin
skin
spin
thin

35

then
Ben
den
hen
men
pen
ten
wren

36

old
bold
cold
fold
gold
hold
mold
sold
told
scold

37

tree
bee
gee
lee
see
wee
flee
free
glee
knee
three

38

flew
dew
few
hew
Jew
mew
new
pew
blew
chew
clew
drew
knew
slew
stew
screw
threw

39

mile
file
Nile
pile
smile
stile
while

40

Bob
cob
fob
job
mob
rob
sob
knob
throb

41

ride
hide
side
tide
wide
bride
chide
glide
pride
slide
stride

42
cheek
meek
peek
seek
week
creek
sleek

43
all
ball
call
fall
hall
tall
wall
small
stall

44
Kate
bate
date
fate
gate
hate
late
mate
rate
grate
plate
skate
slate

45
meet
beet
feet
fleet
greet
sheet
sleet
sweet
street

46
ice
mice
nice
rice
price
slice
spice
thrice

47
them
gem
hem
stem

48
crow
bow
low
mow
row
sow
tow
blow
flow
glow
grow
know
show
slow
snow
stow
throw

49
stone
bone
cone
alone
tone
crone
shone
throne

50
sun
bun
dun
fun
gun
Hun
nun
pun
run
shun
spun
stun

51
had
bad
dad
fad
lad
mad
pad
sad
clad
glad
shad

52
trick
Dick
kick
lick
nick
pick
sick
tick
wick
brick
chick
click
quick
slick
stick
thick

53
fear
ear
dear
gear
hear
near
rear
tear
clear
drear

shear
smear
spear
year

54
find
bind
kind
mind
rind
wind
blind
grind

55
five
dive
hive
live
alive
drive
strive
thrive

56
sum
bum
gum
hum
mum
rum
chum
crum
drum
glum
slum

57
corn
born
horn
morn
scorn
thorn

58
steal
deal
heal
meal
peal
seal
teal
veal
zeal
squeal

59
farm
arm
harm
charm
alarm

60
sour
our
hour
flour
scour

61
grape
ape
cape
gape
nape
tape
crape
drape
shape
scrape

62
like
dike
hike
Mike
pike
spike
strike
alike

63
must
bust
dust
gust
just
rust
crust
trust
thrust

64
jump
bump
dump
hump
lump
mumps
pump
rump
chump
clump
crump
plump
slump
stump
thump
trump

65
eat
beat
heat
meat
neat
peat
seat
bleat
cheat
cleat
pleat
treat
wheat

66
pie
die
fie
hie
lie
tie

67
stuck
buck
duck
luck
muck
suck
tuck
chuck
cluck
pluck
struck
truck

68
big
dig
fig
gig
jig
pig
rig
wig
brig
twig

69
am
dam
ham
jam
ram
Sam
clam
cram
dram
sham
slam
swam

70
fine
dine
line
mine
nine
pine
tine
vine
wine
brine
chine
shine
spine
swine
thine
twine
whine
shrine

71
light
fight
might
night
right
sight
tight
bright
flight
fright
slight

72
hair
fair
lair
pair
chair
stair

73
high
nigh
sigh
thigh

74
queer
beer
deer
jeer
peer
cheer
sheer
sneer
steer

75
knock
cock
dock
lock
mock
rock
sock
block
clock
flock
frock
shock
stock

76
good
hood
wood
stood

77
sleep
deep
keep
peep
weep
creep
sheep
steep
sweep

78
blue
cue
due
clue
true

79
cow
bow
how
mow
now
row
sow
vow
wow
brow
plow

80
sang
bang
gang
hang
rang
clang
slang
sprang

81
queen
keen
seen
green
preen
sheen
screen

82
dog
bog
cog
fog
hog
jog
log
clog
frog

83
bear
pear
tear
wear
swear

84
coat
oats
boat
goat
bloat
float
gloat
throat

85
reach
each
beach
peach
teach
bleach
breach
preach

86
long
dong
gong
song
tong
prong
wrong
strong
throng

87
brought
ought
bought
fought
sought
thought
wrought

88
rope
dope
hope
mope
Pope
grope
slope

89
my
by
cry
dry
fly
fry
ply
pry
shy
sky
sly
spy
sty
thy
try
wry
why
spry

90
took
book
cook
hook
look
nook
rook
sook
brook
crook
shook

91
ask
bask
cask
mask
task
flask

92
bare
care
dare
fare
hare
mare
pare
rare
ware
blare
flare
glare
share
scare
snare
spare
stare
square

93
him
dim
Jim
rim
Tim
brim
prim
skim
slim
swim
trim

94
soon
boon
coon
loon
moon
noon
spoon
swoon

95
sea
lea
pea
tea
flea
plea

96
chest
best
jest
lest
nest
pest
rest
test
vest
west
zest
blest
crest
quest

97
roast
boast
coast
toast

98
fire
dire
hire
mire
sire
tire
wire
shire
spire
quire
squire

99
burn
urn
turn
churn
spurn

100
hard
bard
card
lard
yard

101
scratch
batch
catch
hatch
latch
match
patch
snatch

102
face
lace
pace
race
brace
grace
place
space
trace

103
road
goad
load
toad

104
white
bite
kite
mite
quite
smite
spite
write
sprite

105
whip
dip
hip
Jip
lip
nip
rip
sip
tip
chip
clip
drip
grip
ship
skip
slip
snip
trip
strip

106
drove
cove
wove
clove
grove
stove
strove

107
beast
east
feast
least
yeast

108
fur
cur
blur
slur
spur

109
dance
lance
chance
France
glance
prance
trance

110
time
dime
lime
chime
crime
prime
slime

111
made
fade
wade
blade
grade
shade
spade
trade

112
read
bead
lead
knead

113
rain
gain
main
pain
vain
brain
chain
drain
grain
plain
slain
Spain
stain
train
sprain
strain
twain

114
cloak
soak
croak

115
think
ink
kink
link
mink
pink
rink
sink
wink
blink
clink
drink
slink
stink
shrink

116
felt
belt
melt
pelt
welt
dwelt
smelt

117
save
cave
Dave
gave
pave
rave
wave
brave
crave
knave
grave
shave
slave

118
afraid
aid
laid
maid
paid
raid
braid

119
bark
ark
dark
hark
lark
mark
park
shark
spark
stark

120
dish
fish
wish
swish

121
plant
ant
pant
rant
chant
grant
scant
slant

122
hung
bung
lung
pung
rung
sung
clung
flung
stung
swung
wrung
sprung
strung

BOOK II

123
sale
ale
bale
dale
gale
hale
male
pale
tale
vale
Yale
scale
stale
whale

124
wife
fife
life
rife
knife
strife

125
lean
bean
dean
mean
wean
clean

126
thrush
gush
hush
mush
rush
blush
brush
crush
flush
plush
slush

127
dove
love
glove
shove
above

128
wait
bait
gait
plait
strait

129
greed
deed
feed
heed
need
seed
weed
bleed
breed
creed
freed
speed
steed

130
sniff
biff
jiff
tiff
cliff
skiff
stiff
whiff

131
most
post
host
ghost

132
owl
cowl
fowl
howl
growl
prowl
scowl

133
mane
bane
cane
Dane
lane
pane
sane
vane
wane
crane
plane

134
stripe
tripe
ripe
pipe
wipe
gripe
snipe
swipe

135
glossy
gloss
boss
Joss
loss
moss
toss
cross
floss

136
trunk
bunk
hunk
junk
punk
sunk
chunk
drunk
flunk
plunk
skunk
slunk
spunk
stunk
shrunk

137
neck
beck
deck
peck
check
fleck
speck
wreck

138
taste
baste
haste
paste
waste

139
shoot
hoot
boot
coot
loot
root
soot
toot
scoot
snoot

140
hunt
bunt
punt
runt
blunt
grunt
stunt

141
those
hose
nose
pose
rose
chose
close

142
kiss
hiss
miss
bliss

143
room
boom
doom
loom
bloom
broom
gloom
groom

144
speak
beak
leak
peak
teak
weak
bleak
creak
freak
sneak
squeak
streak

145
cart
art
dart
mart
part
tart
chart
smart
start

146
grass
ass
lass
mass
pass
brass
class
glass

147
edge
hedge
ledge
wedge
dredge
pledge
sledge

148
kitchen
itch
ditch
hitch
pitch
witch
stitch
switch
twitch

149
dug
bug
hug
jug
lug
mug
pug
rug
tug
chug

drug
plug
slug
snug
shrug

150
hole
mole
pole
sole
stole
whole

151
heel
feel
peel
reel
kneel

steel
wheel

152
crawl
awl
bawl
brawl
drawl
shawl
scrawl
sprawl

153
stoop
coop
hoop
loop
droop
scoop

sloop
swoop
troop
whoop

154
twist
fist
list
mist
whist
wrist

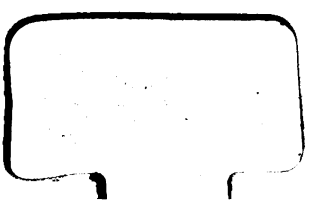
155
grab
cab
dab
gab
jab
nab

blab
crab
drab
scab
slab
stab

156
stuff
buff
cuff
huff
muff
puff
ruff
bluff
gruff

157
foolish
fool

cool
pool
tool
spool
stool
school

158
change
mange
range
grange
strange

159
dress
Bess
less
mess
bless
press
tress